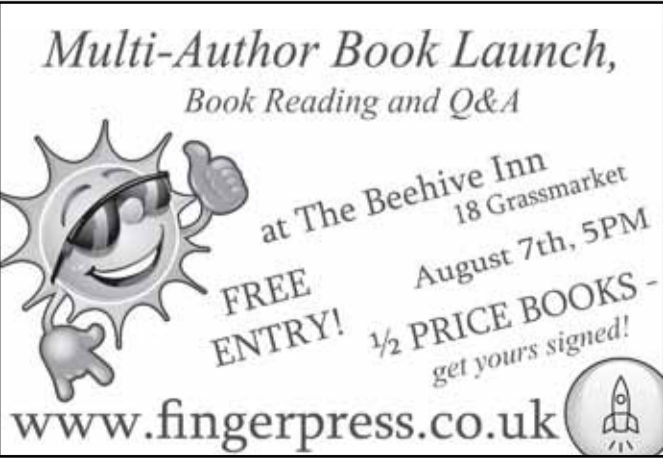
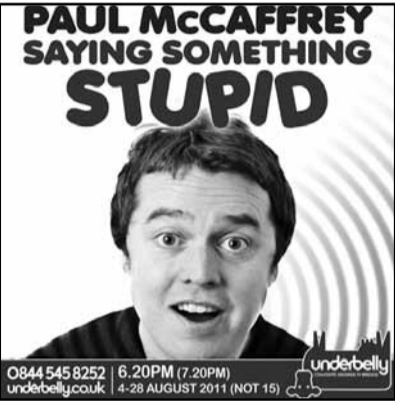


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CHILDREN’S SHOWS

Red Riding Hood And The Wolves

C Theatre
This atmospheric, emotionally charged piece from director Katie Lewis reinterprets the classic tale of Red Riding Hood, who wanders through the woods in search of Grandma. There is a visible chemistry between the performers and Dan Snelgrove is a confident lead, clearly relishing the various roles he straddles. Halfway through the show, Grandma rather bizarrely bursts in like a tipsy Pat Butcher, glass in hand, in a pleasurable musical interlude. The narrative can be at times a little confusing, and the climactic love triangle slightly odd, but these are points that will go way over the head of junior audience members (the show is age rated 5+). Enthusiastic actors, and interesting sound and lighting combine to fill an enjoyable 50 minutes.
C, 3 – 29 Aug (not 16), 12.15pm (1.05pm), £4.50 - £8.50, fpp28, tw rating 3/5 [lc]

William

The Flanagan Collective
William’s daughter tells the tale of the first ever book, followed by the adventure of her father, whose visit to a bookstore one day changes his life. Interactive to the point that we are asked to sit at the centre of the stage alongside the actress and share our own stories, the audience’s contribution in itself becomes a catalyst for the performance. The solo actress does a superb job in her eager storytelling performance, and appears even more enthusiastic when mingling with the audience. Although it is safe to assume that children will gain the most delight from this show, it is a heart-warming performance for the whole family to enjoy. If you like stories as much as William’s daughter, then you will love this one.
C eca, 3 - 29 Aug, 11.30am (12.25pm), £4.50 - £8.50, fpp30, tw rating 4/5 [ma]

The Wolves Of Willoughby Chase

Not Cricket Productions
“Terrible posture!” the terrifying Mrs Slighcarp barks at an unsuspecting audience member, as we wait to enter this charming depiction of Joan Aiken’s children’s classic, ‘The Wolves of Willoughby Chase’. If, like me, you’ve never come across Aiken before, think Lemony Snicket with a happy ending. In fact, never having read the novel didn’t matter, as the cast did a stellar job of relaying it through some good old-fashioned storytelling. It’s a cracker of a story in which two cousins face the ultimate childhood evil of a grown-up in charge: the monstrous Mrs Slighcarp. Somewhat disappointingly, points in the performance were a little lacklustre and the small audience became impatient as lines were occasionally a little fumbled. Better posture needed, perhaps.
C soco, 3 - 29 Aug, 5:20pm (6:35pm), £5.50 - £9.50, fpp30, tw rating 3/5 [ls]

COMEDY

James Acaster: Amongst Other Things

Phil McIntyre Entertainments
Getting overexcited about the simple things is James Acaster’s way of life. Gangly and geeky, he’s inoffensive and instantly likeable - the kind of man who can use the word ‘flabbergasted’ in conversation, or spend five minutes describing his reaction to a specific kind of donut. That’s important, because his affable and offbeat ramblings rely on this rapport as much as on his timing and his storytelling skills. Spinning out every anecdote to its limit, hooking the audience with his immaterial material, his subtle, soft approach pays off most of the time. For the rest, he just seems understated to the point of self-effacing. And though he’s warm and comforting as a cup of tea, he probably won’t be everyone’s.
Pleasance Courtyard, 3 - 29 Aug (not 16), 9.45pm (10.45pm), £8.00 - £12.00, fpp94, tw rating 3/5 [df]

Jason Cook – The Search For Happiness

Bound And Gagged Comedy By Arrangement With Gag Reflex Management
At one point during the show, Jason Cook describes himself as “like Zebedee” – a fairly apt comparison for the bouncy, effusive comedian. ‘The Search For Happiness’ is an energetic rush, packed with killer punchlines, for the most part; it is let down only by a disappointingly lukewarm last five minutes. Though he warns in advance that heckle put-downs might be brutal, in fact Cook’s real charm lies in his warmth. His subjects, from dinner ladies to his mum, are treated not only with a cheerfully irreverent wit, but also with a rare sense of affection. The antithesis to the Frankie Boyles of this world, Jason Cook’s show is as heart-warming as it is deliciously funny.
Pleasance Dome, 3 - 29 Aug (not 10, 17), 5.30pm (6.30pm), £10.50 - £13.00, fpp96, tw rating 4/5 [eb]

Marcel Lucont Etc: A Chat Show

Corrie McGuire For Objective Talent
Monsieur Lucont saunters on-stage sans shoes and glass of vin rouge in hand. He is charmingly arrogant, shamelessly plugging his book and boasting of the aphrodisiacal qualities his voice possesses. Whether this is true remains to be seen. However, the delectable ‘Frenchman’ certainly works his magic on the audience and his ‘chat show’ fellow comedian guests, asking them a series of bizarre questions with the help of the audience, and offending with such guile they don’t realise what’s happening. He even has a bell to ring a warning in the event of boredom. The combination of egotism and deadpan humour accompanied by original poetry and song make for a hilarious combination. Vive la France!
Underbelly, 4 - 28 Aug (not 15), 9.20pm (10.20pm), £8.00 - £10.00, fpp113, tw rating 4/5 [am]



SNAP OF THE DAY: Ready for The Games yet? No not those Games, these Games. The cast of The Games, appearing at Zoo Roxy. Photo: Mark Conway

DANCE

Interno 10/B

LTDance Project (Italy)
This Italian dance group’s attempt at physical theatre perplexed me. I entered the studio not knowing what to expect and came out none the wiser. Gathering from the blurb in the Fringe programme, it was some sort of an attempt to prove the nine girls’ (although we were promised ten) ability to convey a story through the power of movement and dance alone. If this was the case then sadly, it failed. Not only was the plot near impossible to decipher, the choreography was often questionable and the dancing, although showing glimmers of hope at times, was frequently clumsy. Some parts were bearable, but given the amount they were charging, you’d be better off paying to watch paint dry. I’d steer well clear.
C, 3 - 13 Aug, 6.00 pm (7.00pm), £5.50 - £11.50, fpp172, tw rating 1/5 [ch]

MUSIC

Bellissima: All-female a Capella

The Oxford Belles
Very refreshing. The Oxford Belles’ impeccable song choices were complemented by their fabulous command of singing and performance. Each of these women were equally captivating on stage, and they worked particularly well during their more energetic numbers. Their rendition of ‘Run’ by Snow Patrol was very subdued, beautifully arranged and was a great contrast to the more up-beat songs, and while songs by the likes of Katy Perry were well done and will appeal to the younger audience, they will no doubt prove enjoyable for all ages. Their set was simple, but it was all that they needed as their performance was captivating and energising without any embellishment. I would definitely make a point of seeing them again.
C eca, 3-29 Aug (not 15), 14:35 (12.50am), £5.50-£11.50, fpp196, tw rating 4/5 [nc]

THEATRE

Babbling Comedy 2

Perfordian Factory (Korea)

Fat Korean men acting like children for laughs: what more could you want from a quirky show for the whole family? Not much, I assure you. With cartoon characters emblazoned on their clothes, the cast run around juggling, beat-boxing and doing whatever takes their fancy. With what is sometimes impressive skill, the audience is entertained by non-stop slapstick and the hilarious expressions of these Korean 'kids'. Although the performance is, at times, incoherent, its eclecticism means the audience clap along to the simplest of activities, while the kids scream and laugh along with delight. Peculiar, hilarious, and performed with almost no English, you should think twice about skipping over this family show.

C, 3 - 28 Aug (not 16), 3.15pm (4.10pm), £5.50 - £11.50, fpp240. tw rating 3/5 [mm]

Commencement

TheatreM (LA)

To begin with I thought this show reminiscent of a bad high school play, but it turned into something rather entertaining. With an interesting twist on the views and ambitions of a group of high school graduates, we see the ways in which they want to change the world. Environmental issues and corruption within corporations are some issues raised, but they are often masked with comedy, sometimes to the detriment of the show as a whole. Despite this, the actors approach their roles with great enthusiasm, and use the uncomfortably small set in a number of creative ways. 'Commencement' is certainly a play with much potential, and I see no reason why it shouldn't improve over the course of the festival.

C (+2) 3 - 20 Aug (not 15), 1.15pm (2.05pm), £6.50 - £9.50, fpp251. tw rating 3/5 [nc]

Chasing Dragons

Nottingham New Theatre

Papier-mâché dragons, singing witches and chivalrous knights: sounds like a Fringe remake of 'Monty Python and the Holy Grail' on paper doesn't it? However, if you are expecting a typical knight's tale, you'll be disappointed as this is a play about escaping reality through fantasy. It also draws some interesting parallels between faith and fanaticism, as Jesus is described as "some Jewish rabble writer" and fantasy novelist Edward as a "holy creator". Although the 'dragon' works as a powerful metaphor for the demons that spoil a perfect world, a physical dragon - despite the impressive costume design - appears unnecessary, as actors themselves don't seem to know how to respond to it. The dragon could have done with remaining solely figurative.

C soco, 3 - 29 Aug (not 15), 13.05pm (13.55pm), £6.50 £9.50, fpp248. tw rating 3/5 [dg]

A Clockwork Orange

Action To The Word In Association With C Theatre

Violent yet gentle, brutal yet subtle, arousing yet sickening: this production of A Clockwork Orange is breathtaking. The actors demonstrate utter control of their bodies and raw physical strength as they dance and ballet through beatings, bashings and rape. "Ultraviolence" is portrayed in such a crude and aesthetic way that it is almost frightening to feel yourself gradually succumbing to it. Little "droog" Alex shines as he turns from slick and sly youth gang leader into a helpless victim, and then back into sly and slick grown-up man. Beethoven plays but a small part in the sharp and sexy soundtrack, and the simple black stage provides the calm background necessary for the power on display. "ltty viddy" [go to see] it!

C Chambers Street, 3 - 29 Aug (not 16), 7.15pm (8.35pm), £7.50 - £11.50, fpp250. tw rating 5/5 [vk]

Dinner

Acorn Productions

When we think of a dinner party, we think of good food, tasteful conversation and maybe the odd drunken guest. Such is the audacity of protagonist Paige's party that none of the above is experienced. Instead, this haunting yet humorous production brings a fusion of unconventional guests and eccentric conversation to the table, leaving you crying with laughter. A seamlessly witty script and talented cast create an explosion of voices and stories, whilst also featuring Alfred Enoch, following his appearances in the Harry Potter series. Structured

around a peculiar menu, the exchange between scenes and dialogue is effortlessly fast-moving allowing the audience a laugh a minute. This darkly humorous dinner party is one I shall never forget.

C, 3-25 Aug, 7.30pm (8.45pm), £7.50 - £10.50, fpp256. tw rating 4/5 [mj]

Fear And Misery Of The Third Reich

The Lincoln Company

Confusing staging and convoluted performances makes this production of Brecht's play the equivalent of having your head deep-fat fried. Though the blurb promises "a few laughs on the side", there appears just the one – and it quickly turns into a cough. Despite this, the male lead offers some redeeming qualities: his rich baritone suits the strong characters he plays. However, this is countered by the female leads who seem only capable of a breathless and whining tone throughout. Their inability to vary, or indeed differentiate, between the characters they play makes for tedious viewing. There is good audience interaction, and the bald actor's resemblance to Matt Lucas adds some comedy (if not laughter) to the piece.

C Soco, 3- 29 Aug (not 16), 3.15pm (4.05pm), £7.50 - £10.50, fpp262. tw rating 2/5 [sm]

The First Day Of My Life

Five One Productions

How you would choose to spend your final moments? This is the question posed by this almost pitch-perfect drama. With an array of characters from different backgrounds, the phrase 'don't judge a book by its cover' is put into full use. The cast give believable and moving performances, throwing in some truly laugh-out-loud moments along the way. While a few parts drag ever so slightly, and some of the dialogue is a little stilted, you forgive them as they deliver an ending which is more than worth the wait. As one of twelve plays that Five One Productions have brought to the Fringe this year, this is a very worthwhile way to spend an hour.

C eca, 3-29 Aug, 4.55pm, £6.50 - £9.50, fpp262. tw rating 4/5 [lam]

Howling Moon

Flyaway Theatre

Fairytales grow up – they grow deeper, darker and stronger. Our heroine is no longer a scared little girl but a stoic woman who insists she is neither lost nor tired. Maggie, part realist, part sleeping child, is woken by a spellbinding fox, surrounded by weeping trees and mocked by a trio of birds. A dreamlike world is created under Soco's flaky ceiling by an earnest cast who take the idea of physical theatre and use it tastefully, and not so much that it should scare away fans of traditional theatre. Seated on camping chairs, we are taken through the forest and into the sky, through suffering and away from the howls of the wolf. Strange and beautiful, touching and magical.

C soco, 3 – 29 Aug (not 15, 22), 2:00pm (3:15pm), £6.50 - £9.50, fpp269. tw rating 4/5 [ja]

The Little Prince

Oxford University Dramatic Society

Our story-teller aeroplane pilot strides through a room circled with children, telling us his story of crashing in the Sahara desert and inexplicably meeting a lost Prince, the magic of which is just as present today as back when you read the book as a child. But in its translation to the stage, we picked up students acting as irritating children and characters that reveal too much. What the book rendered ridiculous through the Little Prince's eyes here becomes simply sad, as when the Drunk tells us exactly why she drinks, or when the Prince leaves his pilot by the end. This, and the parables presented, make this more a play for the Big People than for the really Little.

C Soco, 3 – 29 Aug, 3:45pm (5:00pm), £5.50 - £10.50, fpp275. tw rating 2/5 [ja]

Lethal Injection

Five One Productions

Four death-row inmates spend their final days discussing the murders that led them there. It's an interesting set-up, unfortunately spoiled by multiple plot holes and inconsistencies. The play hinges on the only female character, a prison guard-cum-executioner, who – for reasons not entirely clear – constantly interrogates the men about the motives behind their crimes. Her character makes very little sense, as do large parts of the men's back stories – for example, why is a drunk-driver only arrested

after his sixth separate fatal collision? Though well-staged, the performances are occasionally wooden and hammy in equal measure, and it is nowhere near as clever as it thinks it is.

C eca, 3 - 29 Aug, 3.30pm (4.30pm), £6.50 - £9.50, fpp274. tw rating 2/5 [im]

Love Song

Hands In The Air Productions

'Love Song' as a title, along with its blurb about an amusing romance, made me cringe initially; I did not expect the play to be awe-inspiring or life-changing. And yet it turned out to be an utterly endearing performance, with a plot that runs much deeper than romance or comedy. My affections lay doggedly with protagonist Bean and his ability to execute the role of oddball-loner with subtlety and grace. The only downside, however, is that this play has a Universal rating despite a good portion of the discourse relating to sex and innuendo. If you are looking for a well-written play with masterful acting, and are open-minded about the minutiae of relationships, see 'Love Song'.

C Soco, 3 – 20 Aug, 1.30 (2.30), £6.50 - £9.50, fpp277. tw rating 4/5 [sm]

Lullabies Of Broadmoor - The Demon Box

Stepping Out Theatre and Chrysalis Theatre

Set over several months and concerning characters who have already lived gory lives, much of the play's first half feels like a recap from a television series. After this exposition, however, the play moves into the plot proper, and the actors begin to imbue life into their characters. Dadd and Coleman stand out as the most entertaining; the former a deranged artist under the control of an imagined Ariel, the latter an asylum guard tasked with distracting the patients. The roughness of the writing is highlighted by occasional anachronisms, in which a reference to Snow White and the Seven Dwarfs is particularly noticeable. Yet the strong performances of the cast manages to distract from the play's weak script.

C, 5, 7, 9, 11, 13, 14, 17, 19, 21, 23, 25, 27 Aug, times vary, £8.50 - £10.50, fpp277. tw rating 3/5 [fb]

Matilda And The Tales She Told

Tell Tale Theatre

Have you ever told a lie? Hilaire Belloc's Cautionary Tales tells the story of Matilda, a girl with a wild imagination and a proclivity to tell tall tales. This York-based theatre group combine drama, musical numbers and clever props, with particularly good use of a picture-frame, to tell her story. Enthusiastically acted by the five cast members, this is a lovely family-friendly performance; the actors show great attention to detail in creating their characters, from their make-up to their mannerisms. As the token 1920s conservative couple, the aunt and uncle are very funny as perfect vehicles for adult friendly one-liners. With an audience of children, this cast would be in their element: Violin-playing, story-telling, dolly-dancing, lolly-licking family fun.

Udderbelly's Pasture, Aug 3 – 28 (not 16), 12.15pm (1.15pm), £7.00 - £9.00, fpp279. tw rating 4/5 [ep]

Mr Kolpert

The New Symposium Productions

Boredom as motive for cruelty and murder is the premise of this clever dark comedy. A short-fused architect and his prissy wife arrive at a most unusual dinner party, and their hosts watch in delight as a barbarous joke begins to unravel the couple's already rocky marriage. With much domestic battery and an attempted rape, 'Mr. Kolpert' is probably not the sort of performance your granny would appreciate, but this absurdist play is fast-paced and edgy, with superb acting that leaves you enthralled throughout. Dialogue is a little wordy at times, and a few twists on the predictable side, but the biggest criticism is that the cast did not take a deserved bow at the end of their first-rate performance.

C Soco, 3 – 29 Aug (not 15), 6.40pm (7.40pm), £7.50 - £10.50, fpp282. tw rating 4/5 [ae]

The Music Of Les Miserables

Dysart Productions

There is something special about this piece. With an under-developed storyline and a number of off-key blunders, this production should not be quite as enticing as it ultimately is. The male cast includes some truly accomplished singers, which alone makes the show worthwhile. The

female presence, on the other hand, is weaker, though there are one or two shining stars. This includes the actress who plays Madame Thénardier, whose duet in 'Master of the House' is comically astute, very well-executed and deserves much credit. What this promising production lacks in story is made up for by the quality of the vocals. If you like musicals, and Les Mis in particular, then you should try to see it.

C eca, 3-29 Aug (not 15), 5.15pm (6.30pm), £5.50-£11.50, fpp229. tw rating 3/5 [nc]

Oedipus: A Love Story

Dumbshow

There is nothing nicer in the world than entering a Fringe venue and being greeted by a flock of lovely Welsh sheep. A cosy opening. What follows is perhaps a bit too cosy. Eyebrows may be raised by a gender-bending sphinx, not to mention the really twisted matter of the Oedipus story, but at its heart, this production is mostly playful; while Dumbshow have created an hour or so of real pleasure, they do not offer real tragedy. So the absence of comic irony when Oedipus addresses the plague-stricken people of Thebes, or blinds himself over the body of Jocasta [his motherlover] is strange. The most complex complex, the original mofo, and yet – more sheep, please!

C soco, 3 – 16 Aug, 2:15pm (3.30pm), £5.50 - £11.50, fpp 285 tw rating 3/5 [ls]

Recursion

Olsson Theatre

There is an epic strength in soft sounds and silence. Using only their voices and one carefully selected piece of piano music to fade out of their performance, Olsson Theatre achieve quiet brilliance with their adaptation of 'Recursion'. On seeing a very young cast, I worried they may not be able to carry the complexities of this play with adequate skill. My fears were left unfounded. The black-shirted narrator had the effect of centring the cast – well-paced and solid, his stage presence was notably mature. The red-shirted Paul achieved a subtle bright-eyed insanity, but at times his nervous demeanour went beyond his character. Complemented by careful lighting and an adequately minimalist set, the acting alone makes this a must-see.

C Soco, 3-29 Aug (not 16), 4.30pm (5.15pm), £6.50 - £9.50, fpp291. tw rating 4/5 [sm]

Slavery To Star Trek

Andreea Kindryd

At the beginning of her show, Andreea Kindryd explains that she once considered writing a book about her full and fascinating life, but decided against it as it was too lonely and, anyway, she just liked talking too much. In this show, she speaks at length, and also incredibly well; she is an enthralling storyteller and her tale captivates. It spans a broad history – from her ancestors' lives as slaves, to chatting with Malcolm X about "nothing in particular"; Martin Luther King's penchant for making her blush ("in a considerate way"), and the time she spent working on the set of 'Star Trek'. A whole-hearted and inspirational speaker, her powerful personality shines in this intimate space.

C eca, 3 - 29 Aug (not 16), 4.20pm (5.15pm), £6.50 - £9.50 fpp298. tw rating 4/5 [lm]

Standing Count

Seconds Out Youth Theatre

This show really packs a Tyneside punch. A vivacious cast brings the tale of Newcastle's Kenny Hardwick to the boxing arena, a young teenager torn between his love of boxing and adolescent troubles. An energetic performance is supported by well-choreographed sequences and the seamless interchanging of roles, making the viewer believe in the tenacity of young Kenny's struggle. The simplicity of the stage makes the lively portrayal all the more credible as the strength of the cast really shines. At times, the boxing scenes drag; it would have been enjoyable to explore Kenny's relationships with others a little more. However, this fast-paced performance is like boxing's version of Billy Elliot – a heart-warming and highly entertaining show.

C eca, 3-13 Aug, 1.00pm (1.55pm), £4.50- £8.50, fpp299. tw rating 4/5 [mj]

Catie Wilkins: Chip Off The Odd Block

Corrie McGuire For Objective Talent

Catie Wilkins' show is slow paced and tackles a familiar topic, but that is part of its charm. Expressing her fears about turning into her parents, Catie leads the

audience through the moments in her life when she has felt like an outcast, largely due to her parents' logic, that is so ridiculously flawed it never fails to amaze. Running with a topic that a majority of people can associate with, the audience is immediately onside and responds well to both the direct quotes from her Dad's ludicrous Christmas circulars and the subtleties that allow Catie to tackle issues such as cancer, in a charming manner. Wilkins is a delight and her confidence will undoubtedly grow as the festival progresses.

Udderbelly's Pasture, 3 - 29 Aug (not 15), 8.00pm (9.00pm), £8.50 - £10.50, fpp55. tw rating 4/5 [kc]

Danny Bevins: Infectious Waste

Lee Martin For Gag Reflex Management

Armed with a sharp suit and a contrary attitude, Danny Bevins claims to have been pissing people off since conception. He can't help it. As a misanthropic former soldier from Kentucky and a smart, savage comedian, he's a mass of contradictions. In a set that's part tirade, part autobiography, he goes from his unwanted birth to his ideal funeral (lavish, and involving a naked clown), taking shots at life's triumphs and grievances. Channelling some of the outrage and intelligence of fellow Americans George Carlin and Bill Hicks, Bevins' darkest material is his best. Though he doesn't plumb these depths enough, his ranting riffs on politics and idiocy should provide your daily dose of gallows humour. Just don't call him inappropriate.

Gilded Balloon Teviot, 3 - 28 Aug (not 15), 6.30pm (7.30pm), £7.00 - £9.50, fpp63. tw rating 4/5 [df]

Brotherly Love

Real London Ensemble

The British have a wonderful way of downplaying anguish because of our innate mastery of irony and understatement; in 'Brotherly Love', this quality is epitomised by the relationship between the two main characters. Brothers Barry and Ian are estranged by class, one having joined the middle-classes while the other revels in his working-class background. In many respects the plot is predictable, but the way in which family secrets and betrayals emerge does not appear forced due to unfussy performances. Meanwhile, the dialogue is almost too naturalistic and fails to create much drama from the situation, and the acting, though adequate, lacks star quality. Yet moments of dry humour exemplify the true-to-life Britishness of the play, and this makes it worth seeing.

Laughing Horse @ The counting House, 4 – 28 Aug (Not 17), 5pm (6pm), free, fpp249. tw rating 3/5 [rs]

Clockheart Boy

Dumbshow

This tale of love, loss and enchantment captures both heart and imagination. A colourful cast brings the soul of 'Clockheart Boy' to an energetic stage, enticing a captivated audience. The ingenious use of eccentric props, coupled with the quiet lull of a pianist throughout, adds a touch of the fairytale. Comically animated scenes cater for a younger audience, whilst overarching themes of friendship and truth engage the more mature. Seamlessly swift between scenes, the youthful cast also schedule humorous interaction with the audience. This is a production that could easily compete with the world of Disney, and as a perfect show for all the family, it will most definitely warm the hearts of all ages.

C, 3-29 Aug (not 16), 4.25pm, £5.50- £11.50, fpp250. tw rating 4/5 [ml]



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